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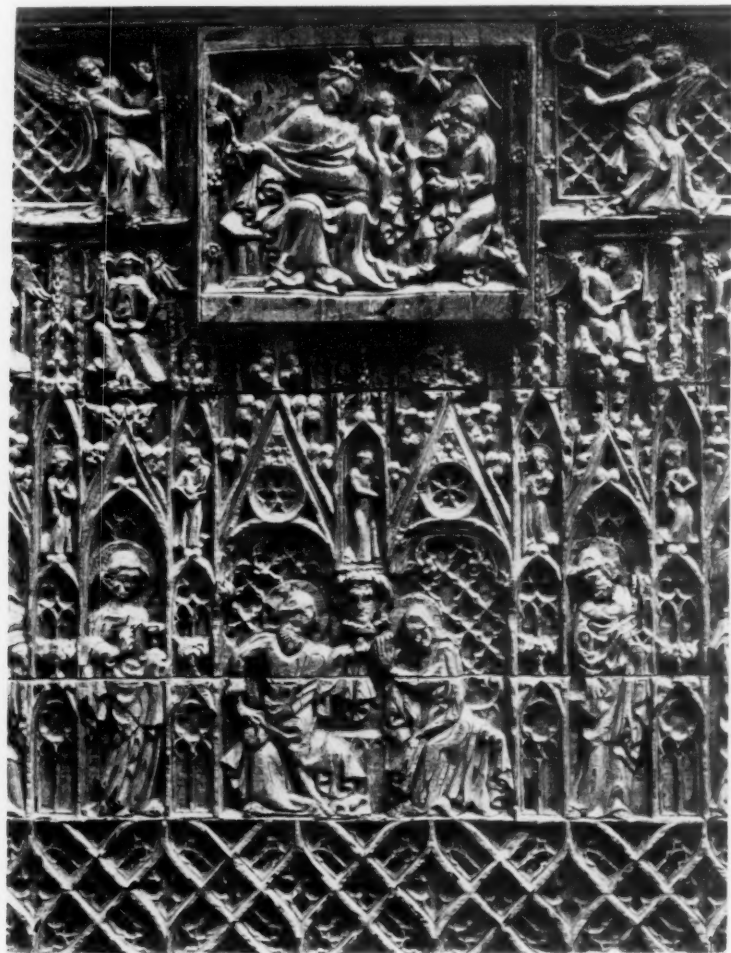
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXV

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NUMBER 9



DETAIL OF OAK CHEST FRONT, SHOWING THE EPIPHANY
AND THE CORONATION OF THE VIRGIN
ENGLISH, LATE XIV CENTURY

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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AN EXHIBITION OF MEXICAN ART

A Special Exhibition of Mexican Art will open in Gallery D 6 on October 13, with a private view for Members of the Museum. On the following day, the exhibition will open to the public and continue on view through November 9. This important exhibition, initiated by the American Ambassador to Mexico, Dwight W. Morrow, and Dr. Frederick P. Keppel, President of the Carnegie Corporation, and circulated in this country under the auspices of The American Federation of Arts, will present a comprehensive picture of Mexican achievement in fine and applied arts from the sixteenth century to the present day. Mexican museums and private collectors have contributed generously from their treasures to the exhibition, which was first shown last June in Mexico City under the auspices of the Mexican Government. After the exhibition closes in New York, it will be shown in several other museums in this country. A full account of the exhibition will be published in the next number of the BULLETIN.

AN ENGLISH WOODCARVING OF THE LATE FOURTEENTH CENTURY

A delicately carved oak panel (see page 186), which was originally a chest front, is an important purchase¹ shown this month in the Room of Recent Accessions. This rare fragment of late fourteenth-century English furniture suggests the close relationship between mediaeval furniture and architecture and also between sculpture and woodcarving. It is one of the most superb, and perhaps the most elaborate, of the few extant panels executed prior to the fifteenth century. The panel comes to the Museum from the private collection of the late F. A. Harmon Oates, formerly Keeper of the King's Armoury and Keeper of the London Museum. It is said to have been on exhibition for some time in the London Museum.²

¹ Acc. no. 30.69. L. 62³/₁₆ in.; w. 27³/₄ in. Rogers Fund, 1930.

² Labels on the back of the panel would indicate that it had been in the museum, but there is

From the student's point of view, this chest front is nearly as important as though the chest were complete and in its original condition, for the ends of the chest were in all probability treated without carved decoration. Most chests of the type for which this panel was used had fronts in the form of one oblong panel and ends made with clamped crossbars of wood. The panel itself has suffered very little from misuse. It is composed of three horizontal boards $1\frac{3}{4}$ inches in thickness. On the back side of the lower board a longitudinal groove, $\frac{3}{8}$ of an inch wide and $2\frac{1}{4}$ inches from the bottom, connects five equally spaced mortises, which would indicate that there were five tenoned crossbars supporting the bottom of the chest at this point.

The chief motive in the decorative composition consists of the Coronation of the Virgin³ (see page 185) with the Twelve Apostles, six on either side. From left to right these are, according to their attributes: Saints Jude (halberd), James the Less (3 loaves of bread), Thomas (spear), Philip (shaft with cross), Bartholomew (carrying his own skin hanging from his arm), John (chalice), Peter (key), Paul (sword), Andrew (cross), Matthew (book and pen), Matthias (book and axe), and James the Great (?) (sword). Each saint is placed in an architectural niche formed by arches which are surmounted by complicated pinnacles and elaborated with foliate crockets. Above the arches are angels with wings spread and knees bent. Three arches, one placed over the other, and each subdivided by Gothic tracery in the form of lancet windows, separate the niches. In the uppermost of these arches, forming subsidiary compartments, are other figures of angels, some bearing symbols of the Passion. In the frieze at the top of the panel, four delightfully spirited angels, playing musical instruments, are placed against a beautifully carved diapered network. This band is intercepted by the space which was origi-

inally intended for an iron lock. The top border is balanced at the bottom of the chest front by a superb, rich Gothic fretwork. In place of the lock, a panel carved with a scene from the Epiphany has been introduced. That this smaller, inserted carving is in the same style as the remainder of the panel, there can be no doubt. It may have formed part of the decoration of the lid, or possibly it is a fragment of another piece of furniture of similar origin.

The architectural carvings of the chest front may be assigned to the end of the Decorated Period, in the late fourteenth century. In style they suggest the tabernacled stalls for Chester Cathedral (1390), although the latter, not being limited to the virtually two-dimensional surface of relief carving, are more riotous, less restrained. Two chest fronts in the Victoria and Albert Museum⁴ in London, the one with the Legend of Saint George and the Dragon, and the other with scenes from the Annunciation, the Nativity, and other subjects, are carved with figures which in certain respects, and especially in the rendering of the faces and the hair, are similar to those in the Metropolitan Museum's panel. Although Cescinsky⁵ and others have considered these panels of foreign, and most probably of Flemish or German, workmanship, Roe⁶ states with sound reasoning that "a fallacious impression exists that they were productions of either Flemish or German nationality." Among other ivories which might be mentioned, an ivory pax, carved with a representation of the Trinity, very similar in style to our panel (certain of the details—the faces, the drapery, and in particular the rosettes surrounding the frame—substantiate such a conclusion) was published by Margaret Longhurst⁷ as English work of the second half of the fourteenth century. She says, however, "that if it were not for a characteristic austere majesty in the types of the faces, and a certain *gaucherie* in the treatment, one would not hesitate to call the ivory

no mention of the piece in the museum's many catalogues, and Dr. Wheeler, the present keeper, believes that it was never exhibited there.

³ In the center, above the crown, is a decorative mask used as a corbel, which probably has no particular iconographical significance.

⁴ Catalogue of English Furniture and Woodwork, nos. 290, 291.

⁵ English Furniture, p. 12.

⁶ Ancient Coffers and Cupboards, pp. 38, 39.

⁷ English Ivories, no. LXIII, p. 48, pl. 43.

French." Two ivories with scenes from the Life of Christ and the Life of the Virgin, in the J. Pierpont Morgan Collection of this Museum,⁸ show a characteristic crowding of figures into architectural settings not dissimilar to that found on the newly acquired chest front, but these are somewhat later, dating from the middle of the fifteenth century. In this case the architecture is fully developed Perpendicular English Gothic, but the drapery and the facial expressions are executed according to the traditions established in the fourteenth century.

JAMES J. RORIMER.



BRONZE STAMP FOUND IN THE HOUSE
FROM WHICH THE MUSEUM
BOSCOREALE FRESCOS CAME

A BRONZE STAMP FROM BOSCOREALE

A bronze stamp lately acquired for the Classical Department and shown in the Eighth Classical Room is important because it gives us the name of the man who owned the house from which came the famous Boscoreale frescoes in the Museum. This house was at first known as the villa of P. Fannius Synistor, from a name which appeared on the neck of a bronze vase found early in the excavations. Our stamp, however, which was discovered later in one of the rooms, probably served as the official seal of the household. It is hence more trustworthy evidence for the owner's name than the vase.¹

The stamp is a bronze bar $3\frac{7}{16}$ inches (8.7 cm.) long, attached to a ring which serves as a handle. This is a well-known type of Roman stamp, of which we already have two examples in our exhibit of objects illustrating Greek and Roman daily life.

⁸ Acc. nos. 17.100.265 and 266.

¹ This was noted by Sambon who published the stamp in *Les Fresques de Boscoreale*, p. 2.

Many have been found at Pompeii and Herculaneum.² The inscription on the bar is usually in relief, as in our other examples, but intaglio is often found on the ring. Stamps like the present one with intaglio on both ring and plate are less common.

These stamps were used to mark household provisions. A loaf of bread from Pompeii or Herculaneum shows an impression made by one.³ A passage from the *Natural History* of Pliny the Elder is sometimes quoted in this connection: "What a life was that of the ancients, what integrity, when nothing was marked with a seal! Now food, too, and drink are protected from robbery by a ring. The legions of slaves have conduced to this, the alien mob in the house, which has reached such a point that we have to keep a nomenclator for the slaves as well."⁴ Though this may refer only to the practice of sealing up stores with a signet ring, rather than to the use of stamps like ours, it does give us a glimpse of a crowded Roman household and explains the necessity for carefully marking the master's property.

On the ring at the back of our stamp is a winged caduceus, or staff of Mercury, a frequent symbol in this place. Other symbols so used are a vase, an ear of grain, etc.

The letters on the front of the plate, L. HER. FLO. (written retrograde), tell us that the owner of the stamp, and hence of the villa in which it was found, was Lucius Herennius Florus. (It is uncertain whether we should fill out the abbreviations in the nominative or the genitive. Both cases occur on these stamps, though the genitive is commoner.)

The name Herennius was largely, though not exclusively, an Oscan one, and hence it is natural to find it in Pompeii, which had a large Oscan-speaking element. In Rome, except for one doubtful instance, bearers of this name did not obtain any prominence until the last century of the Republic, and it was probably then that most of them received the citizenship. We find consuls among them as well as people of lower station. Many apparently belonged to the

² C. I. L., X, 8058.

³ C. I. L., X, 8058, 18.

⁴ XXXIII, 26.



OAK CHEST FRONT, ENGLISH, LATE XIV CENTURY

democratic party. What interests us more, however, is that at Pompeii Herennii appear as holders of high municipal offices. Florus, too, the cognomen, is a name frequently found written on Pompeian walls.

Finally, the identical name, Lucius Herennius Florus, occurs in an inscription now lost²:

D O M
L · H E R E N N I O
L · F I L · F L O R O
V I X · A · I · M · X I · D · X V I
L · H E R E N N I V S · F L O R V S
E T · C L · P R I S C A · P A R E S

"To the Manes. To Lucius Herennius Florus, son of Lucius. He lived one year, eleven months, sixteen days. Lucius Herennius Florus and Claudia Prisca, his parent(s)." This epitaph was probably found in the region around Naples. It was seen in a house in Naples in the second quarter of the sixteenth century and copied by Mariangelo Accursio, whose copies of inscriptions are in general very trustworthy. It was copied also by Morillon and later by Capaccio. It seems possible that the man who set up this epitaph is the Lucius Herennius Florus of our stamp, but this identification must unfortunately remain conjectural.

MARJORIE J. MILNE.

ENGLISH DELFTWARE

The Museum has recently acquired by gift and purchase a group of English delftware that will prove an important addition to its collection of English pottery. These new accessions¹ comprise a fine example of the so-called blue-dash chargers in one of their most characteristic designs, the Temptation of Adam and Eve, and fourteen pieces of Brislington, Bristol, and Liverpool delft. The blue-dash charger was given to the Museum by Mrs. Frederic V. S. Crosby; four pieces of delft are the gift of Frank Stoner; and the remaining ten pieces represent a purchase.

The earliest in date, the charger (fig. 1), belongs to a group of large dishes characterized by a series of blue dashes around

their rims. While this border pattern also occurs in continental pottery, the decorative treatment of these chargers as a group is definitely English and is so distinctive that writers on English pottery have long sought to attribute them to a particular locality. It is now fairly well established that the earlier examples were produced in London, especially in the vicinity of Lambeth, but that the majority of those made in the second half of the seventeenth century and in the early eighteenth came from potteries at Brislington and the adjoining town of Bristol.

These chargers were intended to serve for display and therefore were provided with a broad foot-rim so undercut that a cord might be tied around it and the dish thus suspended upon a wall. The back of the dish was generally covered with a transparent lead glaze of yellowish or greenish tone, which did not obscure the coarse ware beneath. The face of the dish received a coating of tin enamel, providing a white background upon which the pattern was painted in polychrome. The designs, as suited the decorative purposes of these dishes, were bold and vivid. The drawing was usually crude; the anatomy, especially in the Brislington and Bristol examples, was frequently all awry, but nevertheless the general effect was fresh and direct. These chargers are an unpretentious, homely type of decorative pottery but fulfill their purpose admirably.

The designs fall into several definite groups, including portraits of notable personages, especially the reigning sovereigns; conventionalized floral patterns, of which the tulip was the favorite; and representations of the Temptation of Adam and Eve. In the dish given to the Museum by Mrs. Crosby this scene is depicted. The serpent depends from the branches of the tree, urging Eve to share the forbidden fruit with Adam. The tree and its leafage are pale bluish green, the two figures pale aubergine, the fruit bright yellow. The plants at the sides of the dish and the border of dashes are rendered in blue.

The earliest tin-enamelled pottery produced in England was apparently made by potters of Italian descent who had reached

² C. I. L., X, 2506.

¹ Now shown in Gallery K 28.

England by way of Antwerp and who naturally reflected their native styles in the patterns they employed. Much English tin-enamelled pottery, however, follows Dutch fashions, which in turn had drawn heavily upon Oriental models. Because quantities of such pottery were made in the town of Delft in Holland, the ware as a class came in the early eighteenth century to be designated as delft. Much of the charm of the English delftware lies in the fact that its models were not copied closely, each potter following his own fancy to a

Lambeth dish decorated in the manner of Bernard Palissy. The new gifts and purchases add three pieces of Liverpool delftware, one of Brislington, and ten of Bristol. In the latter group are represented the work of a number of notable potters, including Joseph Flower, John Niglett, William Pottery, and Michael Edkins.

The earliest of the pieces presented by Mr. Stoner is a posset pot with Chinese landscapes in blue (fig. 3), made by Thomas Baddy of Brislington about 1710. The shape is peculiarly English and consists of a deep



FIG. 1. DISH REPRESENTING THE TEMPTATION OF ADAM AND EVE

large degree. Often a given piece can be assigned to a particular maker because it betrays his individual style or mannerisms. The ware as a group is unpretentious, simple, sometimes crude, but the colors are generally harmonious and the decorative effect distinctly pleasing. Because the pieces were often designed to commemorate some event or intended to serve as gifts, they were frequently inscribed with dates, names, or other legends which give them a personal character and additional interest.

The chief centers of delftware production in England were London (often designated as Lambeth, the district in which most of the potteries were situated), Liverpool, Brislington, and Bristol. The Museum has on exhibition (Gallery K 28), as a loan from Mrs. Francis P. Garvan, a rare type of



FIG. 2. THE CAPTURE OF CHAGRE, 1740 PAINTED BY JOSEPH FLOWER OF BRISTOL

bowl-shaped cup with two handles, slender spout, and low domed cover. These simple covered cups were used for hot spiced drinks, such as posset and caudle, and were eventually superseded by the more elegant and prepossessing punch bowls.

Other pieces given by Mr. Stoner are a bottle-shaped vase and a puzzle jug with decoration in blue, the work of Liverpool potters of the mid-eighteenth century; and a plate made by Michael Edkins of Bristol with a Chinese landscape in polychrome.

The ten examples of delft purchased by the Museum represent other interesting styles. A Bristol dish of about 1730 is freshly painted in red, blue, and green with flower sprays. Set against an oak-paneled wall or cupboard, it would make a vivid and pleasing bit of decoration. It is quite proper that several other pieces should also

come from Bristol potteries, as the latter produced such a quantity of delftware. One plate, decorated by William Pottery, has a ground of mottled aubergine in which are set reserves with diaper patterns, mimosa sprays, and landscapes. Another dish is the work of John Niglett, an amusing potter who often distorted his figures just enough to give them a hint of caricature. In this case he has depicted a pert little Chinaman with a bald head topped by a short queue suggesting an interrogation mark.

Several of these pieces of delft are the

himself to take "with six ships only." The newly acquired delft dish shows the attacking ships drawn up before the forts at the mouth of the Chagre River. The plate is interesting, therefore, not only because it is an admirable example of the work of a distinguished Bristol potter, but also because it demonstrates how the brilliant exploits of a British admiral were celebrated in contemporary pottery.

C. LOUISE AVERY.



FIG. 3. DELFTWARE POSSET POT
PAINTED BY THOMAS BADDY
BRISLINGTON, ABOUT 1710

work of Joseph Flower, a Bristol potter of unusual ability. Two of them illustrate a favorite border pattern of white flowers against a lavender-blue ground, sometimes compared to the Italian technique of *bianco-sopra-bianco*. The most significant example of Flower's work here shown is a large dish (fig. 2) illustrating the capture of Chagre, a town on the isthmus of Panama, which was wrested from the Spanish in 1740 by British forces under the command of Admiral Edward Vernon. Vernon's gallant attacks upon ports held by the hated Spaniard won him tremendous applause in England and offered popular subjects for the English potters. The Museum has on exhibition in the American Wing as a loan from R. T. H. Halsey a salt-glazed bowl representing Vernon's capture of Porto Bello in 1739, a town which he had pledged

A GIFT OF AN ITALIAN RENAISSANCE WRITING CABINET

A beautiful walnut writing cabinet¹ in the Italian Renaissance style, shown this month in the Room of Recent Accessions, is a most welcome gift from Mrs. Elihu Chauncey. This late sixteenth-century piece of furniture, the prototype of the secretary, is especially interesting as it comes from the famous Strozzi Palace in Florence, where it had remained until its purchase in the nineteenth century. It is reasonable to believe that it was made for the Strozzi, as the central cartouche on the top frieze of the cabinet, with three crescents in the field, is the coat of arms of the family; crescents are also used for the drawer handles.

The lower cabinet, with two superb paneled doors on hinges (the modern hinges similar to those originally used are restorations), supports a separate, and more elaborate, upper cabinet which is provided with eighteen drawers and two compartments, locked with keys, for the keeping of writing materials and other objects. The carving of the pilasters and of the heads of Roman emperors which embellish the architrave is extremely fine. The pilaster on the left side is decorated with the figure of Hercules supported by a telamon, and the one on the right with a representation of Father Time supported by a caryatid. Originally there was a hinged drop leaf (now missing) forming the front of the upper cabinet; when dropped, the leaf was supported by two pulls with carved rams' heads.

JAMES J. RORIMER.

¹ Acc. no. 30.70. H. 71½ in.; l. 58 in.; d. 22½ in. Room of Recent Accessions.

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WALNUT WRITING CABINET WITH THE ARMS OF
THE STROZZI FAMILY
ITALIAN, LATE XVI CENTURY

TWO CHINESE SWORDS
DATING ABOUT A.D. 600

Two swords recently presented to the Museum by Clarence H. Mackay and George D. Pratt are valuable specimens from at least two points of view. In the first place, they show the close relationship between Japanese and Chinese art at an early period; in the second place, they are both specimens of high artistic merit which, though buried with their owners, are preserved in remarkable condition. According to information which is believed to be accurate, they were excavated in 1929 at the Imperial Tomb, Pei-Chueu-Shan, five miles north of Lo-Yang, in Honan Province, the eastern capital of the Sui dynasty (A.D. 589-618) and also of the T'ang dynasty (A.D. 618-906). The locality of their discovery (Honan Province) is historically one of the most famous in China. It is on the great highway from the Occident—"all roads lead to Honan"—and as the Chinese borrowed much from the art of their Central Asiatic neighbors,¹ it is important to note the similarity of these Chinese swords to those of South Russia.² There are many points in common between Scythian swords and the present specimens, especially the treatment of the carving of the ornamental motives

on the pommels and the form of the guards and of the scabbard suspension bands.³

Thus this type of sword may have been transmitted by the nomads to the Chinese. As Honan was an important center of the dispersion of Chinese culture, this form of sword probably passed on to Korea. In any event, it was later adopted by the Japanese when Buddhism was introduced from Korea (sixth century A.D.), and with it the influence of Chinese civilization.

Of early Oriental swords in this Museum there is but one other—a Japanese sword with bulbous pommel—which is as complete as either of our recent acquisitions. These swords retain their scabbard fittings, which are rarely preserved with excavated swords. Moreover, the preservation of the scabbard ornaments enables us to see that the swords were slung. It is here interesting to note that a scabbard identical in form was worn by the nomads, who were horsemen *par excellence* and whose swords were slung so as not to interfere with their movements in riding. The blade of each of our new swords is straight—a form used in Japan until about the seventh century, later blades having a slight curvature.⁴ In each sword the end of the tang and the end of the pommel tongue, the former of iron and the latter of bronze, are thinned



FIG. 1
SWORDS, CHINESE
ABOUT A.D. 600



FIG. 2

¹ Mikhail I. Rostovtzeff, *Iranians and Greeks in South Russia*, p. 204.

² W. Ginters, *Das Schwert der Skythen und Sarmaten in Südrussland*.

³ F. Fettiçh, *Garnitures de fourreaux de sabres du temps des Avars, en Hongrie*. *Archæus*, 1926, vol. 3, pp. 49-62.

⁴ W. Gowland, *Metals and Metal-working in Old Japan*. *Transactions and Proceedings of the Japan Society*, 1915, vol. 13, p. 46.

out, overlapped, and joined by a rivet.

The first sword (fig. 1) is the same in construction and quality as the sword of the Emperor Shomu in the Shōsoin at Nara, which is described in the presentation book (A.D. 756) of the temple of Tōdaiji as "one large Chinese sword adorned with gold and silver. . . ." Supplementing the Emperor Shomu's sword is a portrait of Prince Shotoku Taishi in the Imperial Household, which shows how such a *tachi*, or slung sword, was suspended.



FIG. 3. HILT AND POMMEL
CARVED WITH DRAGONS

The bronze-gilded ring pommel (fig. 3) is carved in the shape of two dragons facing one another and holding a gem. This is a distinctively Chinese emblem, but it also appears repeatedly in Japanese art. The guard is straight—not ovoid with the perforated trapezoidal apertures typical of early Japanese sword guards. It is covered with hardened earth, but one can see that its terminals are carved with animals' heads, probably dragons' heads to correspond to the pommel. Although the blade is covered with the wood of the scabbard and with clay, it is seen on examination to be single-edged, for it is thicker on the back

edge and tapers toward the cutting edge.

Of the scabbard the two silver bands and silver chape are present, the upper band and chape retaining their copper appliqué borders. The upper band also retains its suspension ring. Of great interest are the pieces of lacquer near the upper border of the chape. The pegs which held the grip plaques of wood, much of which is still present, to the tang are of silver; the uppermost peg is faceted and perforated for the suspension ring which it still retains; the



FIG. 4. HILT AND POMMEL
CARVED WITH PHOENIX

washers are shaped as six-petaled flowers.

The second sword (fig. 2) is similar to those in the Tokyo Academy of Fine Arts, which were found in the ancient Lolang district⁵ in the northern part of Korea. It is the best-preserved early excavated Oriental sword that the writer has seen. When deposited in the tomb the sword was wrapped in silk, traces of which are still present on the chape. Its pommel (fig. 4) is of the same type as that of the first sword, and it is

⁵ Special Report of the Service of Antiquities, vol. IV. Archaeological Researches on the Ancient Lolang District, text by Dr. T. Sekino, et al. Govt. General of Chosen, 1927.

carved with a phoenix holding the sacred jewel. The guard is straight, lozenge in section, and, to the writer's knowledge, unlike the guard of any sword found in the Japanese dolmens.

The scabbard is inclosed in a series of silver ferrules, grooved horizontally and ridged vertically; on each side, running from an inch and a half from the mouth of the scabbard to the chape, is a silver strip with tall mid-ridge. The writer knows of no other early Oriental sword with scabbard of similar construction. A second important feature of the scabbard is the pocket for the *kozuka*, because it confirms the early association of this knife with the sword and shows that the *kozuka* originated in China. The date of the introduction of the *kozuka* is usually considered to be centuries later than our swords. In the Shōsoin⁶ there are three small daggers (*tosu*) with *kozuka* pockets, one of which retains the *kozuka*. The

⁶ cf. Tōyeshūko, Tokyo, 1908, vol. 4, nos. 230–232.

clay which partly covers the sword is colored with the vermilion used to preserve the body from decay. This would seem to indicate that the sword belonged to a personage of high rank, for in the case of the very wealthy the coffin was completely filled with vermilion.

There are about thirty swords with gilded copper ring pommels recorded⁷; it would be well if some student should get this material together and describe and illustrate it. The two swords recently acquired from a Chinese tomb should be compared with the swords and pommels (Gallery E 114) from the prefecture of Gumma, in western Japan, which were presented to this Museum in 1917. They are excellent examples, which illustrate the influence of the T'ang rulers on the Japanese court, for swords even at this early period were tokens of rank no less than weapons.

STEPHEN V. GRANCSAY.

⁷ Henri L. Joly, *The Sword and the Samé*, p. 141.

OF EDUCATIONAL INTEREST

1930-1931

EDUCATIONAL ACTIVITIES IN THE MUSEUM

There is no need to stress the point that today in every museum of art which makes even a pretense of being more than a storehouse of "learned curiosities"—to use Dr. Johnson's definition—it is realized that the value of an object is enhanced by the way in which it is shown.

Gone are the days of the red plush walls against which were placed paintings whose arrangement was dictated solely by their relative sizes, the ideal wall being that upon which the many rectangles most neatly fitted together. No longer are the marbles and bronzes upon their plush pedestals placed artlessly in unoccupied corners, or the gilded cabinets containing porcelain and ivory oddments used to fill a sealed doorway. Careful consideration is now given to questions of the color and tone of the backgrounds; pedestals are designed to harmonize with the objects placed upon them; the importance of axial treatment is now fully established. Each wall is considered as a problem in composition in itself, while its relation to the adjoining walls is equally a matter for study. The most important works of art are placed at focal points, supreme pieces being given emphasis by a certain degree of isolation.

The importance of the masterpiece is emphasized not alone by the position in which it is placed. Its effect is further heightened by harmonious surroundings, while grouped near it are objects which will both enhance its visual appeal and serve to awaken in the mind of the visitor some realization of the ideals of the age which produced it.

The art of lighting has developed hand in hand with that of installation. The possibilities of artificial illumination are seemingly inexhaustible; whatever effects may be desired can be obtained. In the modern mu-

seum impeccable arrangement and expert illumination are now taken as a matter of course.

The isolation of the work of art—the creating about it of an atmosphere in which it may best make its impression—serves well the work of first rank. What, however, of the many objects that cannot, for lack of space, be displayed thus? As the number of focal points in any museum is naturally limited, the isolation of but few of the pieces exhibited is possible. Yet many of these are deeply interesting, well deserving dominant positions if their value is to be appreciated by the average visitor.

That those with the seeing eye appreciate the qualities of a work of art however inadequately it may be shown can be taken for granted. The expert senses the social or historic value of the object however incongruous the surroundings. He is able to place it, in his mind's eye, in its proper setting. For those whose discrimination has been sharpened by long familiarity with works of art, in or out of museums, the manner in which these are exhibited is of somewhat secondary importance. They need no guide to dilate upon matters which to them are obvious. In imagination they can give the object the necessary isolation, the deserved dominance, the historic background.

But in the average visitor these happy faculties are undeveloped—this is doubtless true of even nine tenths of those who enter museums. They probably realize that the work of art placed in a commanding position must, because of such placing, be considered important. The many objects not so distinguished are too often but little noticed. These visitors, wandering from gallery to gallery, lack the ability to evoke the historical *milieu*; they have had little experience in making aesthetic judgments; they have never thought of developments and relationships in the field of art.

To do for the work of art what can but seldom be done by the most adroit methods of installation is a function of educational work in a museum. The instructor, going into the galleries with a visitor, is able, for the time being, to create in the mind of his auditor a dominating position for even a small object. The words he speaks isolate it so that, at the moment, it emerges into prominence as though illumined by a strong light. Its actual setting fades when in the imagination of the visitor there is constructed about it a background in which it takes its place as an illustration of the artistic and the social standards of its time. (Be it understood that the ideal of museum guidance is here referred to—we are all aware of the difficulty of reaching even a little way toward such a goal.)

The museum instructor supplements the impression made by the setting in which the object is seen, fills in the gaps in the visitor's knowledge of the period, suggests comparisons with present-day efforts, assists the visitor to sharpen his perceptive powers, surrounds the object with the light of interpretation.

In some collections beams of artificial light are used to throw into prominence important works of art. The instructor can, figuratively speaking, do this for any object in a collection. Were it not that the name is established in another, though related, connection, the function of an instructor in a museum would be better indicated by the title "illuminator." While he should educate or "draw out," while he should teach or "point out," while he should instruct or "build up," to illumine the work of art is the chief aim of his guidance.

Fittingly to display its collections is a *sine qua non* in the modern museum; to illumine its collections by means of the spoken word is now an equally indispensable part of a museum's activities.

Some of the methods devised for increasing the appreciation of the works of art in this Museum are given below in brief form. Quite as important, however, as these 771 announced talks are the many hours of gal-

lery guidance given each season by our educational staff. Every day of the year, and many times each day, visitors, singly or in groups, study the collections with the help of the instructors. This significant part of our service is not, perhaps, so widely known as it deserves to be, since tabulated announcements of lectures make a deeper impression than a simple statement concerning guidance. But to the thousands who have availed themselves of the opportunities thus offered, this branch of our work stands out as perhaps the most valuable of our educational activities.

The courses announced for the season 1930-1931 are here grouped in five divisions: Courses for Museum Members and the Children of Members; Free Courses, which are open to all without charge; Courses for Public-School Teachers and Classes; Courses for Which Fees are Charged; Radio Talks.

It should be noted that the courses listed as being planned for teachers of the public schools are also open, without charge, to Sustaining, Fellowship, and Contributing Members of the Museum and to others upon the payment of a fee of \$20.00 per course; further, that four of the eight courses, being given in the galleries, are each limited to an attendance of thirty persons.

The Study-Hours for Home-Makers are open without charge to all classes of Museum Members.

The College of the City of New York, Columbia University, New York University, and the Board of Education offer credit for certain of the courses given by the Museum.

A folder giving full details of subjects, hours, credits, etc., will be mailed in September to Museum Members and to various interested groups. Copies may be had at the Information Desk or will be sent upon request. Most of the daily newspapers publish notices of the public lectures. A Weekly Calendar giving all the educational activities is issued for posting in clubs, libraries, etc. Full information is also given on the bulletin board in the entrance hall of the Museum. HUGER ELLIOTT.

LECTURES TO BE GIVEN IN 1930-1931

I. COURSES FOR MUSEUM MEMBERS AND FOR THE CHILDREN OF MEMBERS

The courses below are open free to all Members of the Museum. The lectures listed under the heading Courses for Public-School Teachers and Classes are open to Sustaining, Fellowship, and Contributing Members. The Study-Hours for Home-Makers and the Buying Public are open free to all classes of Museum Members.

NINETEENTH-CENTURY FRENCH PAINTERS.

Gallery conferences by Edith R. Abbot. Section I, Mondays, January 5-March 16; Section II, Tuesdays, January 6-March 17, at 3:30 p.m. Attendance limited to thirty-five persons in each group. Cards for the course mailed in the order in which applications are received.

GALLERY TALKS AT THE MUSEUM, Fridays at 11 a.m. Group I, The Egyptian Collections, by Mabel Harrison Duncan, November 7, 14, 21; Group II, The Classical Collections, by Christine Alexander, December 5 and 12; Group III, The Spirit of the Middle Ages as Shown by Masterpieces in the Museum, by James J. Rorimer, January 9, 16, 23, 30; Group IV, The Spirit of the Renaissance, by Mabel Harrison Duncan, February 6, 13, 20, 27; Group V, The Collection of Arms and Armor, by Stephen V. Grancsay, March 6 and 13; Group VI, The Art of India, by Mabel Harrison Duncan, March 20 and 27; Group VII, The Cloisters, by Mabel Harrison Duncan, April 10 and 17.

GALLERY TALKS AT THE CLOISTERS, by Mabel Harrison Duncan, Mondays, October 6, 13, 20, 27, May 4, 11, 18, 25, at 3 p.m.

GALLERY TALKS FOR OLDER CHILDREN OF MEMBERS, by Margaret B. Freeman, Mrs. Roswell F. Barratt, and Eleanor W. Foster. Saturdays, October 18-March 28, at 11:15 a.m.

STORY-HOURS FOR YOUNGER CHILDREN OF MEMBERS, by Anna Curtis Chandler, assisted by Teresa Marie Bergamo, Eva Johnston Coe, and Alice H. Nichols. Saturdays, November 1-April 25, at 10:15 a.m.

II. FREE COURSES

SATURDAY AND SUNDAY LECTURES, by distinguished speakers. November 1-March 29, at 4 p.m.

THE ARTHUR GILLENDER LECTURES FOR ARTISANS (Jessie Gillender Foundation), given in connection with the Study-Hours for Practical Workers as part of the Sunday course on November 2, February 1, 8, and 22, at 4 p.m.

STUDY-HOURS FOR PRACTICAL WORKERS AND FOR PEOPLE OF VARIOUS INTERESTS, under the direction of Grace Cornell. Sundays, November 2-March 22, at 3 p.m.

GALLERY TALKS, by Elise P. Carey and Roberta M. Fansler. Saturdays at 2 and 3 p.m.; Sundays at 3 p.m.; certain holidays at 11 a.m. and 3 p.m.

CONFERENCES FOR WORKERS: WHAT WORKERS HAVE WROUGHT THROUGH THE AGES, by Roberta M. Fansler. Saturdays, October 4-March 28, at 2 p.m.

LECTURES FOR THE DEAF AND DEAFENED WHO READ THE LIPS, by Jane B. Walker. Saturdays, November 15, January 24, March 7, April 11, at 3 p.m.

SATURDAY AND SUNDAY STORY-HOURS FOR BOYS AND GIRLS, by Anna Curtis Chandler, assisted by Teresa Marie Bergamo, Eva Johnston Coe, Susan Scott Davis, Agnes K. Inglis, and Alice H. Nichols. Saturdays, October 4-May 30, at 1:45 p.m.; Sundays, October 5-May 31, at 1:45 and 2:45 p.m.

III. COURSES FOR PUBLIC-SCHOOL TEACHERS AND CLASSES

The first eight lecture courses are also open to the public on the payment of a fee of twenty dollars per course.

OUTLINE OF THE HISTORY OF PAINTING THROUGH THE ITALIAN RENAISSANCE, by Edith R. Abbot. Saturdays, September 27-January 24, at 11 a.m.

OUTLINE OF THE HISTORY OF PAINTING IN WESTERN EUROPE, by Edith R. Abbot. Saturdays, February 7-May 23, at 11 a.m.

THE HUMAN BACKGROUND OF ART: COURSE FOR HIGH-SCHOOL TEACHERS, by Ethel-

wyn Bradish. Mondays, September 22–May 25, at 4 p.m. Attendance limited to thirty persons.

THE LIFE AND ART OF DIFFERENT LANDS: COURSE FOR ELEMENTARY-SCHOOL AND JUNIOR-HIGH-SCHOOL TEACHERS, conducted by Anna Curtis Chandler. Thursdays, September 18–May 21, at 4 p.m.

STUDY-HOURS FOR TEACHERS, under the direction of Grace Cornell. Fridays, September 26–May 22, at 4 p.m.; Saturdays, October 4–May 23, at 10:30 a.m.

TRADITION AND CONTEMPORARY ART: PRESENT-DAY ART AS AFFECTED BY THAT OF THE PAST, by Huger Elliott. Wednesdays, September 24–May 20, at 4 p.m. Attendance limited to thirty persons.

MEDIAEVAL ART AND ITS LITERATURE, by Roberta M. Fansler. Tuesdays, October 7–May 26, at 4 p.m. Attendance limited to thirty persons.

BACKGROUNDS FOR PROGRESSIVE-SCHOOL UNITS, given in cooperation with The American Museum of Natural History, by Marion E. Miller, Instructor, The Metropolitan Museum of Art, and Dr. Margaret Mead, Assistant Curator of Ethnology, The American Museum of Natural History. Wednesdays, October 1–May 20, at 4 p.m. Attendance limited to thirty persons.

TALKS FOR HIGH-SCHOOL CLASSES, by Ethelwyn Bradish. Wednesdays, Fall Term, September 24–December 10; Spring Term, February 18–April 29, at 3:30 p.m.

STORY-HOURS FOR PHYSICALLY HANDICAPPED CHILDREN, by Anna Curtis Chandler. For Crippled Children: Wednesdays, October 8 and May 13, at 1:30

p.m. For Helpless Crippled Children: Thursdays, October 9 and May 14, at 10 a.m.

IV. COURSES FOR WHICH FEES ARE CHARGED

The first eight courses listed in the foregoing section are also open to the public upon payment of a fee of twenty dollars per course.

STUDY-HOURS FOR EMPLOYEES OF STORES AND MANUFACTURERS, conducted by Grace Cornell. Fridays, October 10–March 6. For the hours see the lecture folder, which will be sent on request.

STUDY-HOURS FOR HOME-MAKERS AND THE BUYING PUBLIC, conducted by Grace Cornell. Fridays, October 10–March 13, at 11 a.m.

STUDY-HOURS FOR HOME-MAKERS, ADVANCED COURSE, conducted by Grace Cornell. Ten Fridays, October 10–March 13, at 11 a.m.; ten Thursdays, October 16–March 12, at 11 a.m.

New York University conducts in the classrooms and galleries of the Museum nineteen courses given by members of the University staff. For particulars see the folder issued by New York University, available from the College of Fine Arts, New York University, Washington Square, New York, or from the Museum.

V. RADIO TALKS

STATION WOR. Talks by Huger Elliott. Alternate Saturdays, September 27–June 20, at 12:15 p.m.

STATION WRNY. Talks by Huger Elliott. First and third Thursdays, October 2–June 18, at 11:45 a.m.

ACCESSIONS AND NOTES

EXHIBITION OF PERSIAN RUGS. The Exhibition of Persian Rugs of the So-called Polish Type, shown in Gallery D 6, will be on view through September 21. This exhibition, which includes some of the finest specimens of seventeenth-century Persian craftsmanship, has aroused much interest among students and lovers of Oriental rugs.

DISTRIBUTION OF LECTURE FOLDERS TO MEMBERS. This year the lecture folders announcing in detail the courses listed briefly in this BULLETIN on pages 199 to 200 will be sent to the membership about September 22, an unusually late date planned to suit the convenience of the greater number of Members. Should any Member desire to receive the folders immediately, the Museum will be glad to send them upon request. To the schools and certain other groups whose program requires an earlier sending, they will be mailed coincidentally with the appearance of this BULLETIN.

TEMPORARY QUARTERS FOR THE LIBRARY. On account of building operations for the enlargement of the Library it has become necessary to use temporary quarters for a reading room and for housing the photograph collection. The reading room is now in Gallery B 41 and the photograph collection is in Gallery B 42, both galleries on the first floor usually devoted to casts. As these rooms are adjoining, readers and users of photographs will find them a convenient temporary location in which to work.

SPECIAL EXHIBITIONS, 1930-1931. The following special exhibitions, concerning which further information will be given from time to time, are planned for the coming season. Other exhibitions may be arranged for later.

Exhibition of Mexican Art, Gallery D 6. Tuesday, October 14, through Sunday, November 9, 1930.

Third International Exhibition of Industrial Art: Metal and Cotton, Gallery D 6. Tuesday, December 2, through Sunday, December 28, 1930.

Russian Icons, Gallery D 6. Tuesday, January 13, through Monday, February 23, 1931.

Memorial Exhibition of Paintings by Robert Henri, Gallery D 6. Tuesday, March 10, through Sunday, April 19, 1931.

A GIFT OF STRAW MARQUETRY. Howard H. Brown has recently presented the Museum with a finely executed and elaborate box of so-called straw marquetry.¹ The box is of French workmanship and dates from the Napoleonic period although its ornament consists principally of a combination of eighteenth-century styles. It was presumably intended for toilet accessories and has a mirror on the inside of the lid. The upper portion contains a number of small circular and oval boxes and three compartments with hinged lids. The lower portion, accessible through a sliding panel on one end, holds a checkerboard and a drawer. The edges of the box are protected by a gilt-bronze water-leaf molding and it stands on four paw feet likewise of gilt-bronze. Five scenes on the top and sides are concerned with love and bacchanalia. On one of the compartment lids is a medallion copied from a medal of Napoleon struck in 1804 and inscribed: DENON . DIR. . J. P. DROZ F. The box obviously could not have been made before that date and probably not later than 1814, although it has been suggested that it may be the work of one of the Napoleonic prisoners confined in England at Norman Cross (near Peterborough), Portchester Castle,

¹ Acc. no. 30.64. H. 8 in.; w. 16 $\frac{1}{4}$ in.; d. 11 $\frac{1}{4}$ in.

and Edinburgh Castle. Much work in straw marquetry is known to have been done by these men, but I see no reason for definitely ascribing our box to that source. It was most likely produced in France, where the industry was active throughout the eighteenth and early nineteenth centuries. The work required infinite pains, and the delicate nuances achieved by varying the direction of the grain, by embossing, and by tinting cannot but evoke our profound admiration. Mr. Brown's gift will be of great interest to lovers of this type of handicraft. It will be shown during September in the Room of Recent Accessions.

P. R.

LOAN EXHIBITION IN THE WENTWORTH-GARDNER HOUSE. From July 23 to August 6 the Wentworth-Gardner House in Portsmouth, New Hampshire, owned by the Museum, was the setting for a loan exhibition of furniture, arranged by a committee of the Family Welfare Society. Under the direction of Mrs. Barrett Wendell, Sr., the old house was completely furnished in the taste of the mid-eighteenth century, when the town was in its heyday as a busy port, and the elaborately decorated parlors of the new Wentworth house were filled with guests.

Mark Wentworth was typical of the ship-owning merchants of eighteenth-century New England, whose prosperity is recorded in the fine houses still standing in the seaport towns from Maine to Connecticut. In 1761 he built for his son Thomas the house which later came into the possession of William Gardner and is now known as the Wentworth-Gardner house. The interior woodwork is of unusually fine quality, showing in the paneled fireplace walls and stair halls a consistency of scale and ornament not always found in other Colonial houses of this period.¹

Against this background the committee assembled furniture, prints, textiles, and porcelains—most of them the possessions of Portsmouth families. There were exhibited numerous chairs in the Chippendale style, many with pierced interlacing splats, and a few of the rare upholstered side chairs. In-

¹ BULLETIN, February, 1919, vol. XIV, pp. 24-31.

teresting pieces were the small marble-top table, the knee-hole desk, and the highboy dating from the early part of the century, shown in the South Parlor, the chest-on-chest, and the small Chippendale "silver-table." On one wall hung a rare map of the harbor and defenses of Louisburg, in the capture and recapture of which the troops of New England played such an important part.

The popularity of the exhibition arranged by the Portsmouth committee is but another proof of the growing interest in our traditions and social background, which is leading to the rescue and restoration, all over the country, of those old houses which clearly reflect the many activities of the leaders of Colonial life in the eighteenth century.

R. R.

A SIXTEENTH-CENTURY PERSIAN MINIATURE. To the Museum's collection of Persian miniatures has been added a finely decorated leaf¹ from a manuscript of Nizāmi's *Haft Paykar*. The passage illustrated is the story of the romantic Sasanian ruler, Bahrām Gūr, vaunting his skill with the bow and arrow. When out hunting one day with his "Mongol-eyed" harpist, Fiṭnah, whom he was accustomed to take with him to entertain him while he rested, he was annoyed at perceiving no signs of admiration for his marksmanship in the face or bearing of the maid. In response to his chiding, the girl proposed that he might demonstrate his ability by fastening together with one arrow the hoof and ear of a gazelle. He thereupon made a small pellet of clay and shot it at a gazelle's ear. As the astonished creature raised its hind leg to rub the stinging ear with its hoof, an arrow pinned the two together.

The artist has devoted the center of the field to the mounted figures of Bahrām Gūr and Fiṭnah. To balance them and to complete his composition, he has added other huntsmen, animals, rather formal clumps of flowers, trees, rocks, and stylized clouds, and he has combined the text and illustration to form a perfectly harmonious page.

¹ Acc. no. 30.56. Size of miniature: h. 8½ in.; w. 6¾ in.

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CHAMBER ABOVE SOUTH PARLOR



SOUTH PARLOR IN THE WENTWORTH-GARDNER HOUSE
PORTSMOUTH, N. H., DURING THE LOAN EXHIBITION, JULY 23 TO AUGUST 6

To the charm of line he has added that of color, and to increase the richness of the whole he has used gold-leaf for the sky, for the saddles, for the headdress of Fiṭnah, and for the bow and girdle of Bahrām. The drawing of the trees, the clouds, the rocks, and the plants, as well as the style of the turbans, shows that the miniature belongs to that group of splendid paintings done in the middle and the second half of the sixteenth century in Bukhārā. There is no attempt here at realism. The artist understands his medium and the limitations of this mode of representation. He has created a masterpiece in design, rich, varied, and lively, offering ever new subtleties to those who have the patience to look for them.

J. M. U.

THE PLACE OF THE FINE ARTS IN HUMAN LIFE. The following unpublished statement from the pen of Charles Eliot Norton deserves a place in the literature of the arts. We are happy to have the opportunity to print it through the courtesy of Charles Moore, Chairman of the Commission of Fine Arts at Washington, who quoted it in his address of welcome at the opening session of the twenty-first convention of The American Federation of Arts on May 14:

"In a complete scheme of University studies the history of the fine arts in their relation to social progress, to general culture, and to literature, should find a place, not only because architecture, sculpture and painting have been, next to literature, the most important modes of expression of the sentiments, beliefs and opinions of men, but also because they afford evidence, often in a more striking and direct manner than literature itself, of the moral temper and intellectual culture of the various races by whom they have been practised, and thus become the most effective aids to the proper understanding of history.

"Neither classical nor modern literature can be fully appreciated and enjoyed without some knowledge of the corresponding expression in the fine arts. Homer and the Greek tragedians, Virgil and Horace, Dante and all the great modern writers require the illustration that the fine arts afford, while in turn they illustrate the prac-

tice and principles of the arts themselves.

"The fine arts have been generally regarded as a sort of domain reserved for the dilettante. Too much has been written concerning them from the purely aesthetic side, and so much of this writing has been foolish and ignorant, that it is not surprising that their more important relations to history and literature have been more or less disregarded.

"We need to quicken the sense of connection between the present generation and the past; to develop the conviction that culture is but the name for that inheritance, alike material and moral, that we have received from our predecessors, and which we are to transmit, with such additions as we can make to it, to our successors."

PUBLICATION NOTES. It is a pleasure to be able to announce the publication by the Museum and the Yale University Press of the second edition of *The Sculpture and Sculptors of the Greeks*,¹ by Gisela M. A. Richter, a publication undertaken in consequence of the popularity of the first edition, which was exhausted within a year.

Writing of this work in *Art and Archaeology*, Miss Mary Hamilton Swindler calls it "the most important work on the subject that has appeared since Furtwängler's *Masterpieces*." She goes on to say: "The book was much needed and Miss Richter has attacked the subject with her usual enthusiasm and scholarly approach. . . ."

"In preparation for her investigation, Miss Richter set herself the task of learning stone cutting and modelling and her remarks about the technical details of Greek sculpture and the tools employed are very valuable and interesting.

"The most important portion of the book is the section dealing with the sculptors. Here Miss Richter has brought together the results of her own research and that of other scholars and has weighed the evidence with a true Greek sanity and clarity. The account is most readable and is not encumbered with insignificant detail. . . ."

¹ *The Sculpture and Sculptors of the Greeks*, by Gisela M. A. Richter, Litt.D., Curator, Department of Classical Art. Imperialoctavo, xxiv, 613 pages, 767 illustrations. New Haven, 1930. Bound in cloth. Price, \$12.00.

In the second edition, the content and the general arrangement of the earlier book have been retained. A smaller format has been adopted, making possible a lower price, and the colored illustrations have been omitted. All of the halftone illustrations have been placed together at the end of the book, with a reference from each figure to the page in

ume is the first attempt to present in the English language a survey of the development of the decorative arts of Islam. Since it was desired to make the handbook useful to students and collectors as well as to visitors to the Museum's Near Eastern collections, the various classes of material have been treated in separate chapters, covering such



LEAF FROM A MANUSCRIPT OF NIZĀMĪ'S HAFT PAYKAR

the text where it is discussed. An index of illustrations has been supplied and additions have been made to the index to the text. In the text itself there are various additions and corrections.

A Handbook of Mohammedan Decorative Arts, by M. S. Dimand,² is another recent publication of the Museum. This vol-

subjects as Ornament, Miniature Painting, Woodwork, Ivory and Intarsia, Metalwork, Ceramics, and Rugs. Reference is constantly made to important examples in other museums and collections, and a historical introduction, a chronological table, and a bibliography have been included. The numerous illustrations—four of which are in color colotype—were taken from material in the Museum and give evidence of the representative character of its collections, the growth of which is briefly sketched in the preface to the handbook.

² A Handbook of Mohammedan Decorative Arts, by M. S. Dimand, Ph.D. Octavo, xxxii, 287 pages, 173 illustrations, including 4 plates in color. New York, 1930. Bound in boards or paper. Price, \$2.00 and \$2.50 respectively.

LIST OF ACCESSIONS AND LOANS

JULY 6 TO AUGUST 5, 1930

CERAMICS

Vase and covered jar, brown glazed pottery, Chinese, T'ang dyn. (618-906).†

Purchase.

PAINTINGS

Madonna and Child with Saints, by Fra Bartolommeo, Italian, 1475-1517 (Floor II, Room 30); Horse and Landscape, after Chao Meng-fu, Chinese, XVIII cent.†

Purchase.

ARMS AND ARMOR

Three-quarters suit, Maximilian, 1530; complete suit, 1560,—German; complete suit, French, 1550; half suit, Italian, 1560 (Wing H, Room 8).

Lent by E. Hubert Litchfield.

CERAMICS

Flowerpot, Chün ware, Chinese, Sung dyn. (960-1280) (Wing H, Room 12).

Lent by Mrs. S. K. de Forest.

GEMS

Cameo, sardonyx, Saint Michael, Byzantine, X-XII cent.*

Lent by Milton Weil.

PRINTS, ENGRAVINGS, ETC.

Map, engraved and colored, Province of Pennsylvania, English (London), abt. 1685; engraving, Harbor of the City and Port, etc., of Philadelphia, published September 1, 1754, dedicated by Nicholas Skull, English; engraving, A South View of Ye Great Town of Boston in America, English, 1743 (American Wing).

Lent by Henry F. du Pont.

WOODWORK AND FURNITURE

Chairs (2), maple, painted, Sheraton influence, American, early XIX cent. (American Wing).

Lent by Mrs. John Insley Blair.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

CALENDAR OF LECTURES

SEPTEMBER 1-OCTOBER 19, 1930

LECTURES FOR MUSEUM MEMBERS

OCTOBER		HOURL
6	Gallery Talk at The Cloisters. Mabel Harrison Duncan	3:00
13	Gallery Talk at The Cloisters. Mabel Harrison Duncan	3:00
18	Gallery Talk for Older Children of Members. The Why and How of Egyptian Arts and Crafts. Mrs. Roswell F. Barratt	11:15

FREE PUBLIC LECTURES

(Announced by Date and Subject)

SEPTEMBER		HOURL
27	Radio Talk, WOR. The Cloisters. Huger Elliott	12:15
OCTOBER		
2	Radio Talk, WRNY. The Cloisters. Huger Elliott	11:45
11	Radio Talk, WOR. The Havemeyer Collection. Huger Elliott	12:15
16	Radio Talk, WRNY. The Havemeyer Collection. Huger Elliott	11:45

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FREE PUBLIC LECTURES

(Announced by Courses)

Gallery talks by Roberta M. Fansler, Saturdays at 3 p.m.; by Huger Elliott, in October, Saturdays at 2 p.m.; Sundays at 3 p.m.
Holiday Gallery Talk by Marion E. Miller, Monday, September 1, at 3 p.m.
What Workers Have Wrought through the Ages; a series of open discussions for workers, by Roberta M. Fansler, Saturdays, October 4, 11, 18, at 2 p.m.
Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, October 4, 11, 18, at 1:45 p.m.; Sundays, October 5, 12, 19, at 1:45 and 2:45 p.m.
Museum Cinema Films Showings, Thursdays at 2 p.m.
Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, September 2, 16, October 7, at 2 p.m.

CALENDAR OF CURRENT EXHIBITIONS

SEPTEMBER, 1930

LOAN EXHIBITION

Loan Exhibition of Persian Rugs of the So-called Polish Type Gallery D 6 June 10 through September 21

SPECIAL EXHIBITION

Temporary Exhibition of The H. O. Havemeyer Collection Galleries 20-25 March 11 through November 2

TEMPORARY DEPARTMENTAL EXHIBITIONS

Loan Exhibition of Japanese Sword Furniture	Gallery H 101	June 8 through December 14
Coptic and Egypto-Arabic Textiles	Gallery H 15	May 11 through October 31
Loan Exhibition of Firearms of the XV to the XIX Century	Stairway from Gallery H 9 to Gallery H 112	May 11 through October 31
Loan Exhibition of Japanese Peasant Art	Gallery D 1	April 21 until further notice
European and American Samplers of the XVII through the XIX Century	Gallery H 19	April 13 through September 30
Etchings by the Tiepolo Family	Gallery K 40	April 13 until further notice
Prints by Winslow Homer	Gallery K 39	January 6 until further notice
Prints—Selected Masterpieces	Gallery K 41	March 11, 1929, until further notice

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

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ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
WILLIAM SLOANE COFFIN	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	} EX-OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
EDWARD D. ADAMS	
GEORGE F. BAKER	LEWIS CASS LEDYARD
GEORGE BLUMENTHAL	CLARENCE H. MACKAY
DANIEL CHESTER FRENCH	J. P. MORGAN
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Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WIELE
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Curator of Egyptian Art and Expedition	HERBERT E. WINLOCK
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Associate Curators	JOSEPH BRECK
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Curator of Far Eastern Art	PRESTON REMINGTON
Keeper of the Altman Collection	MAURICE S. DIMAND
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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 7690; The Cloisters branch of the Museum, Washington Heights 2735.